

No justice for victims of family violence

WATERLOO (CUP) — "Under the current legal system, little or no hope exists for a battered wife."

That's the stark conclusion of a study done by the Parliamentary Standing Committee on Health, Welfare and Social Affairs into family violence.

The report said that a 1975-76 Vancouver study revealed police responded to only 53 per cent of calls concerning domestic violence, although they answered almost all break-and-enter calls.

If a woman is fortunate enough to get the police to respond, states the report, police policy is not to arrest the husband unless the woman is severely injured or the beating has been witnessed by a third party.

All too often the police simply calm down the man and hope for the best, it states. The woman is offered no support because the police officers are not trained to deal with this violence and they know little about agencies that could help the victim.

A battered woman faces many legal barriers if she presses an assault charge, the report continues. Until the necessary papers have been filed to prevent her assailant from

harming her and giving her possession of the house, the assailant is free to beat the woman again.

Current laws allow the man accused of battery to go free on bail until his trial. Without legal changes allowing the woman quick access to protection, states the report, she has no choice but to take the children and move out.

The report defined wife battering as violent behavior directed by a man towards a woman with whom the man lives or has lived, regardless of the relationship's legal status. This violent behavior ranged from kicking, biting, choking and punching up to sexual assault and murder.

Although the report estimated that at least one in ten Canadian women are beaten by their husbands or lovers, only 85 shelters or transition houses to help battered women existed in 1981. These shelters must turn away many more women than they accommodate due to space shortages.

The committees report recommended several changes to the legal system, including:

- The federal government should fund more shelters
- A certain number of units in housing subsidized by the

federal Canada Mortgage and Housing Corporation should be reserved for permanent housing for battered women with children.

- The problem and women's legal rights should be publicized through the media and inserts in family allowance cheques
- The police should be trained to deal with domestic violence
- Research into treatment of both victims and assailants should be conducted
- Research into treatment of both victims and assailants should be conducted

The report stressed that wife battering "is a criminal activity and as such is a matter for state intervention."



Budget cutbacks at CBC have forced the postponement of Mordecai Richler's radio show based on his latest novel, *Joshua Then and Now*. The Montréal writer spoke Tuesday in Leacock about writing in Canada.

Gov't dominates conference

OTTAWA (CUP) — The largest ever talk-fest about post-secondary education in Canada is being held in Toronto, Oct. 19 to 22, but few faculty, students and support staff are invited.

The Conference on Post-Secondary Education Issues in Canada for the '80s is hosted by the Council of Ministers of

Education of Canada (CMEC), which allows provincial governments to discuss and devise strategies for negotiating with the federal government on education issues.

Both the systems for student aid and post-secondary financing are scheduled for major revisions in 1983, and the conference comes in the middle of an intensive round of negotiations. The conference delegates will address four issues:

- access to post-secondary education
- changing relationships between post-secondary institutions and working life
- patterns of governing post-secondary institutions
- financing and deployment of resources.

Although Ken McGovern, Canadian Association of University Teachers president,

says the conference will be useful, he was disappointed so few faculty members and so many government representatives were invited.

"It doesn't have the openness that we had hoped for," said McGovern.

Only 20 of 400 delegates will be students, according to Eileen Dooley, a Canadian Federation of Students researcher. Dooley added that only one of 12 speakers will be a woman.

CFS will hold two panel discussions in the same hotel Oct. 20 and 21 as alternatives to the official conference. These will look at barriers to accessibility and at post-secondary education financing and planning. The panels are endorsed by the CAUT and the administration's lobby group, the Association of Universities and Colleges of Canada.

Carlton nuke demo disorganized

OTTAWA (CUP) — The buttons came late, the promo week didn't stir up much enthusiasm, the day dawned wet and foggy and only 20 people were on the Administration lawn five minutes before the scheduled starting time.

But a summer of planning came together and turned into a disarmament rally at Carleton University Sept. 26.

Hundreds of people strolled in the sun or sat on wet grass while they listened to aging folk heroes and new wave bands bid farewell to arms.

It had all the trappings of a festival of peace — busloads of students, telegrams of solidarity from 19 groups across Canada.

But the talkative old man with a disarmament bumper sticker, the long-haired hippies, the short-haired punkers and kids wearing signs saying they wanted a chance to grow up all gave the Carleton disarmament rally the characteristics of a rather bizarre family picnic.

It came complete with soft drinks and hamburgers but

there were International Socialists instead of three-legged races.

For organizer Dave Desormeaux, also Students' Association vp community affairs, the picnic meant a 19-hour work day and a satisfying completion to an idea started last spring.

In the build-up to the rally, confusion was the rule.

A pamphlet describing the week's events didn't arrive until Tuesday morning — four hours before the first speaker was scheduled.

Murray Thompson, of Project Ploughshares, ended up addressing 10 people later that day.

During the week, information tables on disarmament set up by various groups competed with a clothing sale on the fourth floor of the Unicentre.

Desormeaux sent the promotional buttons back when they didn't arrive until Saturday.

As for the weather, it rained all day Saturday and on Sunday "I was really worried," said

Desormeaux. "It was a kind of not so wonderful Sunday morning."

But the fog lifted and more than 500 people listened to political speakers and music into the evening.

Jamie Scott of the October 30 Coalition, which is planning a

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S. African co-operatives gaining clout

ANTIGONISH (CUP) — Workers' co-operatives are a good way of organizing social, economic and political change in underdeveloped rural areas, according to South African activist Rob Collins.

Collins recently warned students at St. Francis Xavier University that "meaningful change" takes place very slowly.

"One of the difficult things of working for social change is that we want it to occur immediately, but it just doesn't," he said. "That, though, could

not be an excuse not to do anything; we have to hang in there."

Collins spent ten years working in rural development in South Africa, the last five with workers' co-ops.

"Ignorance is propagated by the political system of South Africa," said Collins. Education is compulsory and free only for white South Africans, he added.

The impact South African workers' co-operatives may have on the political system is somewhat limited, and it will

take years before significant change will occur, he added.

However, through such industries as textiles, where raw materials for production are supplied by co-ops, workers are able to make political, economic and social statements, he said.

"Restructuring organizations and working environments more democratically and with worker control would be beneficial to workers and the community as a whole, as opposed to state control or control by outside interest."

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Ontario aid money to run out?

TORONTO (CUP) — "Like sheep waiting for the slaughter," eligible students are being led to believe they won't be left without financial support even if the Ontario Student Aid Program runs dry.

Bette Stephenson, colleges and universities minister, recently told students at the University of Western Ontario that despite a 25 per cent jump in aid applications with an 11.8 per cent increase in the program's budget, no eligible student will be denied aid.

Stephenson said the ministry's budget could be reallocated to obtain funding for the program.

But OSAP director Bill Clarkson said he didn't know what would happen if the money runs out, and declined to comment on that possibility. He also declined to comment on Stephenson's suggestion to

allayed," he said.

reallocate money to OSAP. He would say only that the ministry has always been able to produce extra funds when necessary.

"The government has to have a sense of direction on this and related issues like accessibility," said Tim Van Wart, Students'

Administrative Council president of the University of Toronto. "Without it, students are like sheep, waiting for the slaughter."

"It's up to the ministry to present concrete proposals and ideas so student fears that money will run out can be

Disarmament...

continued from page 1

rally against Cruise missile testing in Alberta, said "We reject the mentality that makes the selling of arms as common as selling toasters," he said.

"We're all under the gallows tree right now," said Valdy, who was on next. "Thanks for coming out to yell about it."

Valdy said there now is a growing consciousness of disarmament. When asked why he

woke up at 5:30 in the morning just to make this stopover appearance, he said "because I have kids."

Jim Stark of Operation Dismantle talked about public participation in disarmament. He said public opinion must be brought to bear on the arms race question. "To understand the problem, you've got to lose faith in government," he said.

Iggy Pop hits town Saturday

by Peter F. Kuitenbrouwer with E.G.A.

"Alright, you jerks. We're gonna do about 25 minutes of 'Louie Louie.'"

So quoth Iggy Pop on one of his classic live albums. The king of gross, the master of name-calling, the crown prince of sweaty onstage sexual assault, is appearing at Montréal's new Le Spectrum Saturday night.

A reviewer in *Trouser Press* noted of a show on Iggy's last tour: "Nobody knows more ways to kick over a mike stand...An extended 'Louie Louie' (an Iggy fave from way back) featured a discourse on the 'true meaning of sex' which culminated in Iggy's removing his trousers."

Iggy never really had any musical integrity. Starting out as a punk before his time, he "stalked the stage like a crazed

lecher, interrupting songs for lewd assaults on his audience and violent self-abuse; his legend grew so large that audiences became disappointed if they didn't see blood."

Iggy's never-too-promising career appeared to be sinking quickly as he failed to progress beyond masochism. Then during the last Stooges L.P. David Bowie found him, and taught him to play guitar, writing songs for two popular albums, "Lust for Life" and "The Idiot."

His more recent creations, "Party," and "Zombie Birdhouse" have generally sounded very commercial and schmaltzy, though with heavily satirical lyrics: "We have sincerity"...etc.

His show at Bavarian Beer Gardens lacked a lot of feeling, though it may have been his

disgust with the ugly slob who came to see him. He eventually threw his mike on the stage and left.

Last weekend the Ig was at the Peppermint Lounge in New York for three soldout nights. Among those present were: David Bowie, David Lee Roth and Debra Harry and Chris Stein (who appears on Pop's latest album). Iggy's antics included climbing ladders up to the lighting equipment for a swing, pulling his pants off, and of course falling into the crowd.

Though his new album may appear somewhat more mellow, his stage show continues to be a tortured, speed fed trip. It's doubtful that Bowie will follow Iggy Pop to Montréal. If you have seen his show, you may not be curious to go again. But if you are into novelties, Iggy is the man to see.

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WILL YOU
MAKE IT ON TIME?

Chanterelle

Supplement: At your concert on Saturday night you looked like you had a really good time on stage. What image do you have of yourselves on stage?

Barbara: I don't think I have one. We were having a good time. It was a very nice relaxed evening with a very friendly and warm audience. That always makes it a pleasure to play. We both love the music and we're doing something that we both really love doing.

Supplement: What do you think of performers who take themselves very seriously on the stage?

Rachel: I think they're boring. A sense of humor is important especially in the stage patter. There's humour in the songs we write. For the first time ever I got some comments

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Photo/Chanterelle

Rachel Green and Barbara Baig of Chanterell appeared at Golum Coffee House last weekend.



Is Paul Hynne popping 'ludes to keep sane on his grueling tour?

The Payola\$

Supplement: Where have you been so far?

Paul: Well, we did a few dates in Western Canada. The tour opened in Calgary. Then we went down to the states for a few, Madison, Chicago, Pittsburg. Then we came back up here and did Toronto, Ottawa, Québec. Tonight we do Montreal and then we're going down to the States where we're doing about 70 dates.

Supplement: A few years ago I heard your first E.P. on A&M. It sounded sort of raw underground Vancouver-like.

Paul: Yeah. Well first we made our own single, we put out 1000 copies with our own cash. We put "China Boys" on one side, and a song called "Make Some Noise" on the other. We sold about 500 copies, and gave 500 away. We broke even. I got the money together bartending. At this point and A&M representative hands Paul a package of Halls. He puts one in his mouth. A&M heard the single, and phoned us up in Vancouver. Asked

please turn to page 6

Public image Ltd.

Supplement: Could you tell me something about the organization of Public Image Limited?

John: No! ... Alright, c'mon ask us something sensible!

Supplement: You don't want to talk about your organization at all?

John: Do we need to?

Supplement: What kind of show can we expect from you?

John: A brilliant one. We're totally professional with everything we do-- even the way we wear our hats. All the New York dudes wear their hats this way.

Supplement: You've become a New York based instead of a London-based...

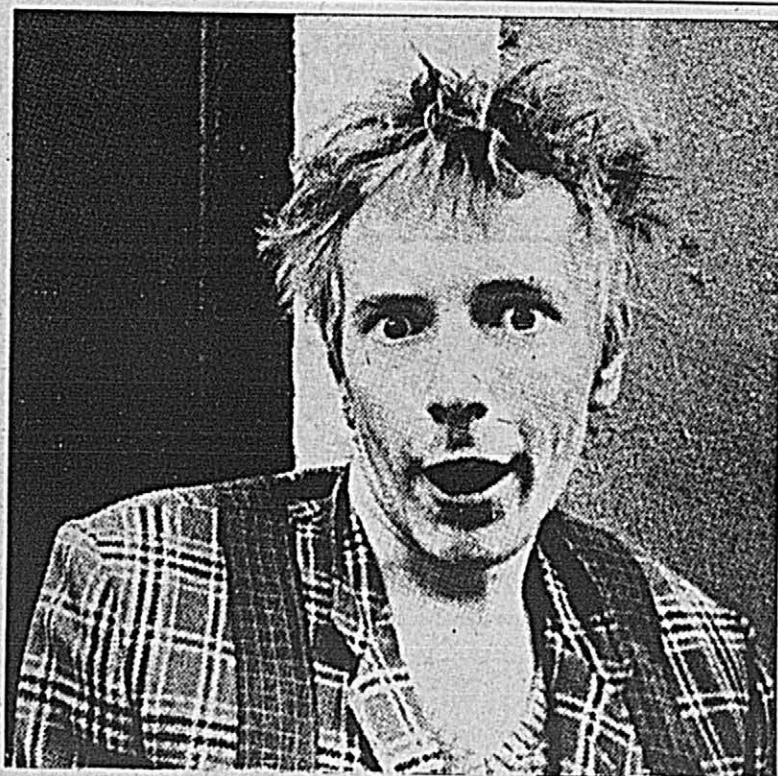
John: We've sold out all our morals, our ideals,...

Supplement: Have you changed record labels recently?

John: We've changed our faces.

Keith: That's a loaded question! We've become a record company--

please turn to page 6



Would you buy a series of hackneyed clichés from this man?

the SUPPLEMENT

Stop nuclear war — how to

Stop Nuclear War! A Handbook
by David P. Barash and Judith
Eve Lipton
Grove Press, 1982
by Jeff Reusing

Riding the wave of the burgeoning anti-nuclear movement have come a number of excellent books in the past two years. Published just this fall, Barash and Lipton's *Handbook* complements such recent efforts as Schell's *The Fate of the Earth* and *Protest and Survive* (E.P.

Thompson and Dan Smith, editors).

The *Handbook* adds to the repertoire by its design: it is a blueprint for activism, individual and collective, to prevent the forthcoming apocalypse. Reading this book won't leave you feeling overwhelmed by the task of saving the world or sunk in apathy. Rather, it restores one's faith in humanity. We shall overcome!

Stop Nuclear War: A Handbook is set out in two distinct sections. The first provides a point by point programme of action. It informs you of what needs to be done and what you as an individual can do.

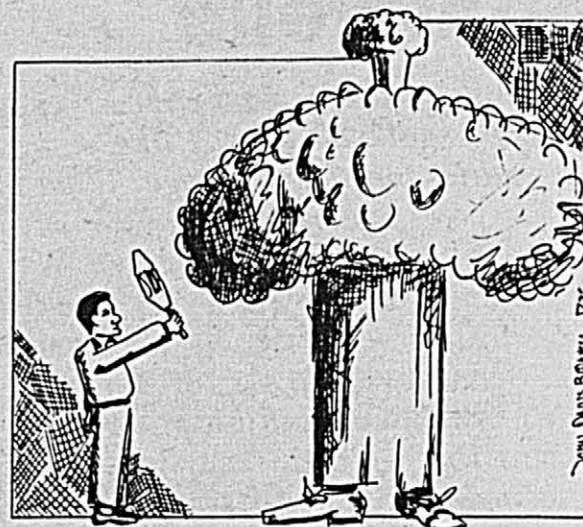
The second part provides the reader with the information required to argue persuasively in favour of a nuclear-free world. It provides the sources and background factual knowledge any concerned person might desire.

The style of the book is con-

versational and informal. Expressions such as "Wargasm" or "anticipatory Gap-phobia" lend an upbeat humour to a topic difficult to laugh about. Technical jargon is well explained — a relief after reading depressing academic tomes. Fortunately the humour never defeats the seriousness of the subject. Instead it serves to depict the ridiculousness of the politicians and military "boys with their toys".

The first section is designed to goad the reader into action. As Einstein said, we must institute a chain reaction of awareness. While the pep talk style comes across well, those already committed to a nuclear-free world may be disappointed. Helen Caldicott's foreword, prominently advertised on the cover, is only one page long. The 27 point programme of actions to be taken by the U.S. to prevent nuclear war is incoherently designed.

These points amount to a demand for rejection of nuclear arms and nuclear power; that politicians should be educated by the people; that they should be taught that nations are interdependent — the U.S. should



not strike out on its own as it has in the past and present. Advocacy, after all, is not the same thing as analysis.

So what can the individual do? Think globally, act locally! Suggestions are given on how to contact local politicians and make views known to the media. Local groups and churches in the states are listed in the appendices.

Tax resistance, by making a War tax deduction is a powerful tool available to the individual. This clogs up the machinery of government and costs more for the IRS to enforce the laws than to allow the deduction. (This is legal in the U.S.).

Typically, the book is designed for Americans so that many of the steps one can take may not apply in Canada, particularly those relating to legal matters.

In the second part the authors set out the facts pertaining to the nuclear industry. It canvasses the history of the nuclear arms buildup and the inconsistencies involved in the political manoeuvrings of both the U.S. and the U.S.S.R. In particular, the authors convincingly tear apart the 'Gap' theory which the U.S. government relies on to maintain public support of the nuclear arms race.

Every few years, U.S. military propagandists juggle statistics to invent alleged nuclear weaponry gaps. In fact, the U.S. and its N.A.T.O. allies are ahead of, if not equal to, the

Russians in virtually every important area of nuclear arms production. In addition, U.S. hawks have used this 'Gap-phobia' to pressure congress into spending billions of dollars on innovations in nuclear destruction to 'catch up' to the Russians. Since the first explosion of nuclear bombs, seventeen of twenty innovations in nuclear war technology have been U.S. initiated.

The economics and psychology of warfare (nuclear and conventional), as well as the destruction and death which would result from nuclear holocaust are also discussed. Importantly, the concept of limited nuclear war is refuted. The many ways in which a nuclear war might start are dealt with from accidents and false alarms to the dangers of proliferation and possible terrorist actions.

The authors remind us of Russell's comparison of the behavior of nations to the teenage game of "Chicken" in which drivers head toward each other, the one turning away first is branded a "chicken." During the Cuban missile crisis, Kennedy and Khrushchev played chicken and Khrushchev swerved. You are alive to read this because of this.

The message is clear: we cannot afford indifference, inaction or false optimism.

Remember your humanity and forget the rest — the Albert Einstein/Bertrand Russell manifesto.

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TIME'S RUNNING OUT

TMI: it will happen once again

Three Mile Island: Thirty Minutes to Meltdown

Daniel F. Ford
Penguin, 1981

by Richard Gold

In the opening hours of Wednesday, March 29, 1979, one of the two nuclear power stations at Three Mile Island came within an hour of the industry's most feared event: a core meltdown.

In his book, *Three Mile Island: Thirty Minutes to Meltdown*, Daniel Ford gives an in-depth study of the events and circumstances surrounding the malfunctions of Three Mile Island (TMI) Unit 2 reactor.

Located only ten miles away from Harrisburg, the capital of Pennsylvania, the plant experienced an "incredible accident — an accident that supposedly could never happen." The reactor's cooling system malfunctioned due to a mistake by the maintenance crew who were attempting to fix a blocked tube in the line.

This caused the automatic safety systems to start, but due to poor training, the operators of the plant over-rode the safety systems and put the reactor into a situation that was close to turning into a meltdown situation — an event where the central core of the reactor becomes so hot it melts, releasing huge amounts of radiation.

Ford, the former executive director of the Union of Concerned Scientists, paints a grim picture of an industry more concerned with its public image than of public safety.

The Nuclear Regulatory Commission (N.R.C.), the agency responsible for regulating nuclear energy facilities in the United States, works on the premise that government red tape should be eliminated, and instead industry should regulate itself.

Ford uses the TMI accident to criticize the N.R.C. and the nuclear industry in general. He gives striking examples of the industry's lack of concern over safety planning, equipment and training.

None of the operators on duty that Wednesday morning had the knowledge or training to deal with the problems which confronted them. In fact none of them had any training in nuclear engineering nor did any of them possess a college degree.

The N.R.C. places such limited demands on nuclear power plant owners that anyone passing a minimal training program — one that gives very little emphasis to safety — can qualify as an operator of a nuclear station. Decisions concerning the amount and type of safety devices used in the plant

are similarly left up to the owner.

The result is that about 100 nuclear reactors have only limited safety facilities. Ford says that "statistically, the established frequency for accidents of this degree (that of TMI) of seriousness is about one in every 200 reactor-years of operation. With currently licensed reactors, the United States now achieves two hundred reactor-years about every three years."

What Ford has laid out is a detailed analysis of the events which began March 29, 1979. As well he describes the "mind-set" of the nuclear power industry and more specifically the N.R.C. There can be little doubt as to the severity of the problems that are continually ignored by this industry. Their irresponsible lack of concern for our safety is alarming.

Unfortunately Ford doesn't take this information anywhere. One of the distressing feelings that naturally emerges after reading his presentation is that the nuclear power industry is unprepared, and doesn't show the slightest indication of ever being prepared for any kind of serious accident.

That such an accident will happen is almost a foregone conclusion. It seems impossible to reconcile the thought that the nuclear industry is for our benefit with their poor track record. Although a safe reactor may theoretically be possible in the future, the carelessness and short-sightedness documented by Ford, will never allow us to take advantage of this.

In addition the enormous cost of building nuclear power stations makes further development unfeasible. If this money were used for the development of alternative energy sources, the results would probably be of much greater benefit to society.

It is unfortunate that Ford doesn't embark on such a discussion, but his information and analysis go a long way towards eliminating blind faith in nuclear power and the nuclear industry.



Photo: Ava Kay

Bus Stop, Player's Theatre's first production of the year, premieres October 26 at their auditorium on the 3rd floor of the Union. Here Richard Bauer and Myeva Surjik have a heart-to-heart talk while Deborah Kornachuck pours beer.

Stay tuned for Daily coverage of Disarmament Week. Remember there are loaded nuclear guns pointed at your head



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PiL: trying to break the mold

by Martin Siberok

While the staff of the *Le Spectrum* Montréal were frantically trying to finish the last bit of work for their grand opening last Sunday, Keith Levene (guitarist of Public Image Limited) and I were running around looking for a quiet corner to do an interview. Having finally discovered the dungeon of *Le Spectrum*, Levene decided to look for the dressing-room and scurried off to find it.

I dislike dressing-room interviews since they're always conducted in the middle of a hubbub of activity and this one was no exception. Within moments of being in the room, the other three members (John Lydon, Martin Atkins and Peter Jones) appeared and started to rummage through the packed fridge. Meanwhile Levene had discovered his guitar, which he played throughout the interview. The others propped themselves against the walls, baiting their journalistic quarry.

Levene is a slight and intense person, who possesses a great love and fascination for video games. (Check out the games in the *Spectrum's* lobby for PiL's code). The enfant terrible, who sees himself as a tortured genius, is articulate and coherent, and is clearly the "ideas" man in the Public Image organization.

On the other hand, Lydon loves wandering around, observing and talking to people to see how they will react to him. Behind his beady stare is a sharp and cynical individual, who responds to all questions with calculated swiftness.

After a short musical introduction the interview got under way.

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P.E.P. Public Enterprise Publications. We are putting other bands through the record system, like Brian Brain.

Supplement: Do you consider yourself a band, a group ...

Keith: We're a fucking tri-conglomerate — which consists of three companies: Public Image Ltd., P.E.P. and Multi Image Corporation.

Supplement: Which do you consider...

John: And a film career to boot.

Supplement: Can we expect to see you in Hollywood soon?

John: Possibly! I'd love to be there! I know I'm really made for it.

Supplement: Doing documentaries or melodramas?

John: C'mon. Like fuckin' hell — I am the original melodrama. I have to be.

Supplement: You consider your music, mood music, film music...

Keith: Good music. Definitely could be used for lots of movies, especially horror movies.

Martin: The Devil is playing an increasing part in our music. Like it or not, it's happening!

Supplement: Any new music coming out on your label?

Keith: We've got a new album, six records on it. And a single first.

Supplement: Do you work as a collective as far as compositions go?

Keith: As a total unit. I can't think without the other three, and the other three can't think without me.

Supplement: What happened to Jeanette Lee? Is she still a member of PiL?

Keith: She left.

John: She never did anything.

Supplement: Are your compositions more melodic these days, compared to *Flowers of Romance*?

Keith: We were extracting sound out of air, a very heavy sound. But if you listen to it you will find it is very melodic, very good for horror movies. Very sad, evil, eerie...

Supplement: What kind of influences...

Keith: No influences. The only influence we got, is negative influence: What not to be like, what not to sound like.

Supplement: What about the influences of African and Middle Eastern sounds on *Flowers of Romance*?

Keith: Yeah, it was all made up, I...

John: If you ever listen to African music seriously,

you know that is a bullocksy statement.

Keith: It wasn't set out to sound like African music. It really wasn't.

Martin: I'm obviously influenced by all that ever happened to me in the last 23 years. What I've heard, what I think.

Supplement: So PiL is a complete experience.

Keith: Yeah! It is. We're probably the most interesting band around at the moment.

Supplement: But you hardly ever get played.

Keith: Not our fault, is it. If they had a fucking ounce of sense they would. I mean, really we are the most interesting band to listen to. That's what went wrong, that's what no one realized. That's why everyone was so ultra-critical of us. But I think things are going to change now.

Supplement: In what way? Trying to market it differently?

Keith: I think having alternatives like the Clash and Haircut 100, and need I go on... You're going to have to fucking play, you're going to have to drop this bullocksy Johnny Rotten/Sex Pistols nonsense, and play us cos' we're really good.

Supplement: Does it still bother you to have the image of the old days?

John: I don't have it! You lot have got it dear, not me. I'm fine being happy.

Supplement: Did you play with any other bands before playing with PiL?

Keith: This is another loaded question!

John: Now, I'm leaving;

Supplement: Bye-bye, John.

John: Bye-bye.

Keith: You tell me, what's the answer to that question.

Supplement: Certainly you could talk about the Clash...

Keith: That's the only other band.

Supplement: But aren't you classically trained ...

Keith: No! That was a lie I made up.

Supplement: When can we expect the newest PiL LP?

Keith: The single definitely will be in the shops before the end of the year. The album probably before the end of January. It's ready, but we got a lot things to get together, like the record company. There's also going to be a lot more products as well from PiL.

Supplement: Musical products?

Keith: Yeah!

Supplement: What kind of sound can we expect on this new album? Is it going to be as drum-oriented as *Flowers of Romance* or as bass-oriented as *Metal Boxes*?

Keith: Actually the bottom of the tracks, like bass and drums, is really fucking hard, like really hard. Each album is different. You can expect the hardcore PiL sound, but you can expect a commercial emphasis.

Supplement: More commercial than what we've had from you?

Keith: Yeah! Cos' actually all of us think PiL is commercial music. All of it. But in terms of the Haircut 100 people, you won't get anything like that. You can expect a more accessible commercial emphasis.

Supplement: Do you hope to break into the charts? What is the ambition or goal of PiL? Just to exist?

Keith: There isn't one specific goal.

Supplement: What are certain goals?

Martin: To become humongously huge.

Keith: Yeah definitely, cos' we are very, very ambitious and want to become humongously huge, especially in the corporate field.

Martin: The new material isn't tailored to... to... We haven't said let's be commercial. The material is happening as it happens. Over the period of two years that I've been involved in PiL, it's just gone that way. We are just doing what we are doing. There's a lot of absolute shit that's going around, that's accepted.

Supplement: That sells a million.

Pete: It's lack of foresight, lack of education I suppose.

Supplement: On whose part? The people's part?

Pete: On a lot of people's part, yeah. A lot of people are willing to listen to stuff with preconceived ideas and emotions, with blinders on. They don't bother to look anywhere else. They should.

Keith: Let's call it a day, Nick.

Supplement: O.K., let's call it a day.

It's a payoff

By Peter F. Kuitenbrouwer and Edward G. Arzouian

We had 15 minutes, so we stopped for a quick lunch. Two subs, one roast beef and one of the veggie variety (without tomatoes even). With the microwave it took 10 minutes, add another ten for the remaining short walk and we were only five fashionable minutes late for our interview with the Payolas.

Before we saw the hotel we saw the bus. An ominous black affair with tinted windows and a lion, which looked like it had been lifted from a Scottish family crest, on the door. Later we learned that it was the same bus used by the GoGo's on their tour (which didn't include Montreal).

Paul Hyde a well-fed Yorkshire boy complete with new romantic haircut was introduced to us.

What follows are edited excerpts from a 45-minute interview with Hyde, the lead singer of the Payolas. While we would have liked more time, he had to run off to a radio station for a talk show. Ah! Hype, hype, hype, we will let you guess which station.

continued from page 3

us if we wanted to do a four-song E.P. We said sure. We've only got six songs, but you can listen to 'em. So they put it out, and then it came to be album time and they said 'How many songs you got?' So we made an album.

The band recently released their second album, *No Stranger to Danger*, and then a 12-inch single, "Soldier."

Supplement: Are you from Britain?

Paul: Yeah, I moved to Canada nine years ago.

Supplement: You still seem to have a British accent.

Paul: Yeah, I go back there once in awhile, just to see what poverty is like. I'm not into staying there though.

Supplement: How are the sales?

Paul: We just got a gold for our latest last week. We sold 88 last I heard, 88,000 copies. If we just sell

Chanterelle:

by Chris Cavanagh

Chanterelle, but a year and a half old, are quickly developing a style and confidence in their work that promises excellent entertainment for their future audiences and many a good time for themselves as they sing their joy in music.

Chanterelle is Barbara Baig and Rachel Green, a Montreal-based singing duo who have most recently played at Golem Coffee House (last Saturday night). They have often performed in the café theatres of Quebec city and Montreal. Their show at Golem was marked by the warmth and rapport that was quickly achieved between them and the audience.

Their line-up of songs permitted an easy flow of good feeling throughout the evening. There was a wide variety of songs, both French and English, that allowed the audience to either listen and relax or jump in and participate on, what were for many, favorite songs.

Chanterelle is loaded with talent as seen in their performance of traditional songs and especially of their own material. Collaborative effort has produced the song "When I Grow Up" a light and happy tune for those of us that are still thinking about doing just that.

What makes the show special is seeing how much fun Rachel and Barbara have on stage and with the audience. This carries through in all their songs, however serious or funny. Their vocals are solid and they compliment each other especially a capella where it is easy to see.

Though a word may be missed or a note skipped because of their laughter it is a trade well worth while as the audience laughs and sings with them from beginning to end and more.

continued from page 3

on the funny twists in our songs. But on stage I find that some people are taking themselves so very seriously ... who needs that. Who needs to watch turgid drama in action on stage.

A sense of perspective and a little seriousness is good; and a sense of ease but if you're being serious

for Payola\$

another fucking 12,000 we'll get a platinum record.
Supplement: How did the band start out, and who are your major influences?

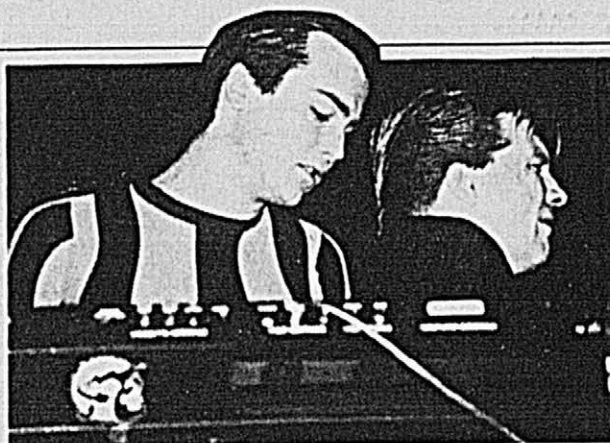
Paul: Basically it started with me and Bob Rock. We were friends for a long time, and we wanted to do a single, just the two of us. We brought in people we knew. We hadn't played in clubs before. Bob worked in a studio so we got some time there. I'd always played by myself like, in front of fireplaces, but I'd never done anything with it. From way back, I used to listen to the usual crap: Ian Hunter, David Bowie, Mott the Hoople. Now I'm listening to like John Cooper Clark, Lindon Kwezi Johnson, Peter Gabriel... As long as they've got real good lyrics, like the Jam, Stiff Little Fingers.

Supplement: What kind of music do you play?

Paul: Well, it's sort of a mixed bag of rock, Calypso, African, some Reggae. We've just been listening to an album by a guy called King Sunny Adu, whose music is sort of Calypso with Hawaiian guitars on top if you can imagine that. I'd like to see this band put everything into their music, like all kinds of stuff. I want jungle rhythms, and a Salvation Army band playing in the background, bells ringing. You can do anything commercially. Like look at Peter Gabriel. On "Games Without Frontiers" he used a lot of unusual stuff. We use drum machines, but always with the drums. But we try to play with it. We don't get into heavy technology.

Supplement: Where's music going? Like there's still a lot of deadweight, old established bands in the American market, like Fleetwood Mac or Journey—

Paul: — and all that shit. I don't know, America doesn't seem to want to listen to anything that isn't like that. It's a business for those people. I'd like to see people do a lot more experimentation, in a pop frame like. I like pop songs. You don't have to do them in a banal way. I like to see people use all the technology that's possible. Different sounds...certain things are completely unexplored. They've got a



Payolas Bob Rock and Chris Livingston onstage.

synthesizer out now that will reproduce any sound. You can fart into it and it will pick up the signal and play chords of farts. He demonstrates, like an organist with sweeping hand movements. Like you could reproduce thunder

f4: Do people hide behind the technology?

Paul: A lot of English new wave bands do, to hide their lack of melody for one and intelligent lyrics for two. Disco for me was like the ultimate ignorant beat. You know, you fucking dance to it like a moron. I don't think people should try and do anything more ignorant than that. That was far enough thank you very much.

Supplement: How do you get people to sit up and listen to something new without having to go down to their level so much that what you're saying is no longer meaningful?

Paul: You can do it if you slip it in through a pop frame, like the Flying Lizards with "Money". They got it in and the people bought the album and listened to the rest of their music which they wouldn't have normally heard. People buy our album 'cause they hear "Eyes of a Stranger" on the radio. And then they just got themselves the other nine songs.

Supplement: How's the tour?

Paul: It's going really well, until last night when I fuckin' screwed me voice up. We don't do any covers.

Supplement: What's the rock scene like in Vancouver?

Paul: They've closed down a lot of the clubs. They've leveled the buildings and built banks and stuff. There's no real scene left. When we started, there was a lot of bands. A lot of little promising talent. A lot of good energy. But it just petered out and died off. The people have split up, gotten steady jobs, and given up. They sort of banged their head against the wall enough and then just gave up. We were lucky that we got out and did something with it.

Supplement: Has your music toned down?

Paul: Yeah on the first tour we did we sounded like a 747 taking off. We did about 15 songs in 30 minutes on fucking 79 r.p.m. like KGKGKGK-GKRRR! *Laughs* the audience just sat there and their fucking teeth fell out. They didn't know what the fuck was going on. Basically we were so raw and inexperienced and nervous that we just plugged in and put everything on 10 and shouted. Now we've gotten more experienced in the studio so that when we write a song we know what to do with it.

The thing about all these electronic bands and stuff is that no matter what technology they use, it always starts with someone sitting down at a piano or guitar and writing something. And if that first part isn't good at the beginning, then there's nothing you can do to make it sound better.

Supplement: Where do you go from Montréal?

Paul: We head down to the States. We're doing 30 gigs in a row, and then we get a night off, and then we do 15 more. Once you get over this you do a tour more slowly like. I'll be alright as long as my voice holds out. I won't get much time to walk around Montréal. It's too bad. I love Montréal.

Night came, and with it showtime. We bounced into the Spectrum.

The Payolas slunk onto stage while a piercing siren bit our ears. Then came a drum roll and their new single, "Soldier."

The rest was good dancing music with lots of bite and some heart-felt love-songs.

Two encores later, they left, having a tight 30-consecutive-night-schedule. We left too, got drunk and banged out a first draft.

lighthearted optimism

and it's strained, well, holding up an image is hard work. I don't need to see that; it doesn't interest me.

Supplement: What about bringing the audience into a performance?

Barbara: That's one of the things that we like to try to do. We have a couple of songs that we teach parts of so that people can sing. And we do songs that people already know and they are certainly invited to sing. It's something that we particularly enjoy; it's a real delight to sing along with a whole room-full of people.

Rachel: I like the sound of the music coming back at you when other people are singing along. We are only two people and if you get a whole chorus of people singing it's a very warm feeling.

Supplement: Saturday night you had a rather eclectic collection of songs. What are you trying to get across with this variety?

Barbara: That's probably the best possible word to describe our show. It certainly is eclectic. We do some traditional songs, in French and English, and we do some contemporary songs and our own stuff, in French and English. Up until recently we were doing more traditional stuff than we are now. We both write a lot and gradually we have been replacing some of the traditional material with our own stuff.

Rachel: I think it's reflective of what interests us. I listen to just about every kind of music with very few exceptions; I'm not big on opera or country-western. I find that all the other interests show up in one way or another. Basically those things are in our lives; they're in my life anyway. I think they're reflected in our shows, in what we like to do.

Barbara: We draw on a number of different kinds of musical traditions and we also draw on our own writing on various kinds of experiences; intense personal traumas, of one sort or another and silly thoughts that we've had and wanted to put into song like *When I Grow Up* which came from a dinner I had at a friend's who have a little girl.

I was having a conversation with them, went home and the song came to my mind. When we put it together we thought, well, we know so many people of different ages who are still trying to figure out what

they are going to do when they grow up that why don't we make this a song for everybody, not just kids.

Rachel: Kids get all the best ones anyway.

Supplement: What effect would you like your music to have on people?

Rachel: I think at this point that our general direction is to make people feel things. To sort of establish some kind of personal connection with the audience and let them feel what we've felt or what we've heard somebody else feel that we've managed to put into a song.

Whether it's the joy of something like *Baba Nam* (Robert Paquette) or the wrenching love that's conveyed in *Lies* (Stan Rogers). Or the sense of humour about what's going on in Barbara's song called *Just the Way it Goes*. So get a laugh out of it if you can.

That's mainly our push. I don't think it's political, it's just human. We're sort of humanists, personists.

Barbara: I'm not even sure that I have anything that I'm trying to get the audience to do. It's more a question of 'here's this music that we really love that we'd like to share with people' and we hope they'll receive it in any way they like. Rather than trying to get them to feel certain things. It's not manipulative in that way at all.

Supplement: What do you think of issues like disarmament and sexism which touch everybody? Do you bring this into your work?

Rachel: Not directly. I think what happens is that the songs that we choose tend to reflect concepts we're comfortable with. People have asked us if we do a women's show. We're two women...

Barbara: We write out of our own experience.

Rachel: Which is the experience of two women. The traditional songs that have traditional roles for women are often prefaced with a little humour to lighten it up. There are certain things that are traditional that you have to take with the time in mind. There wasn't a women's liberation movement when *Blanche Comme la Neige* was written.

Supplement: Many people shun the word 'folk.'

Rachel: We do.

Supplement: Well what would you call your music?



photo/Charrelle

Rachel: We discussed this the other day. We call it acoustic music. Some of it actually is what I would call folk. Now, what we do is acoustic music, traditional and contemporary music.

Folk means nothing to me now. I used to think that folk was Pete Seeger, and at another point I thought you had to go back to the pure roots like Sippie Wallace, who was writing it. And at another point it was Joni Mitchell. It's a trashy word and it's used indiscriminately.

Supplement: What do you think of the community of music artists in Montreal? Is it growing, viable?

Barbara: I'd say so. I think there's a lot of interesting music in Montreal. It's hard to find because there aren't that many places to play.

Supplement: How do you see yourselves entering the Canadian community of artists?

Rachel: We're relatively young. When you start out you're not very good; you think you're good. So you do a tape and you send it to people and they say maybe it has potential; the next year you make another tape and it's better and the next year it'll be better yet, hopefully. Especially at this stage of the game where we haven't gotten into a rut because we haven't gotten any where near a hole. We're still on the uphill climb.

continued on page 8

Chanterelle...

continued from page 7

Barbara: It's like you were talking before about taking a drawing class. That's a certain kind of medium and you start doing something you've never done before and there are all sorts of things you want to say through this medium but you don't really know how it works.

You get some of it out but some is blocked because you simply don't have the technique. You struggle with your technical limitations and you keep working at it and hope that eventually you become more proficient at your craft and get more of what you want to say out.

Rachel: In this field there is a duality in that we do the artistic stuff but we also do the promotion and the connecting. When you hear about connections, well, we make those connections. We didn't start with any; I had maybe one or two, I knew some people, Barbara knew some people. You just get out and phone, you support the Canadian mail system. This too

is connecting with the community.

This year I've made lots more connections because I am a more confident musician.

Barbara: In this particular music community people are very helpful.

Supplement: Where is Chanterelle headed right now?

Rachel: Barbara's really good at keeping the natural rhythm

of it. I have a tendency to be hysterical and push for faster movement. The way it's turned out is that it's been a very logical, organic progression from one step to the next.

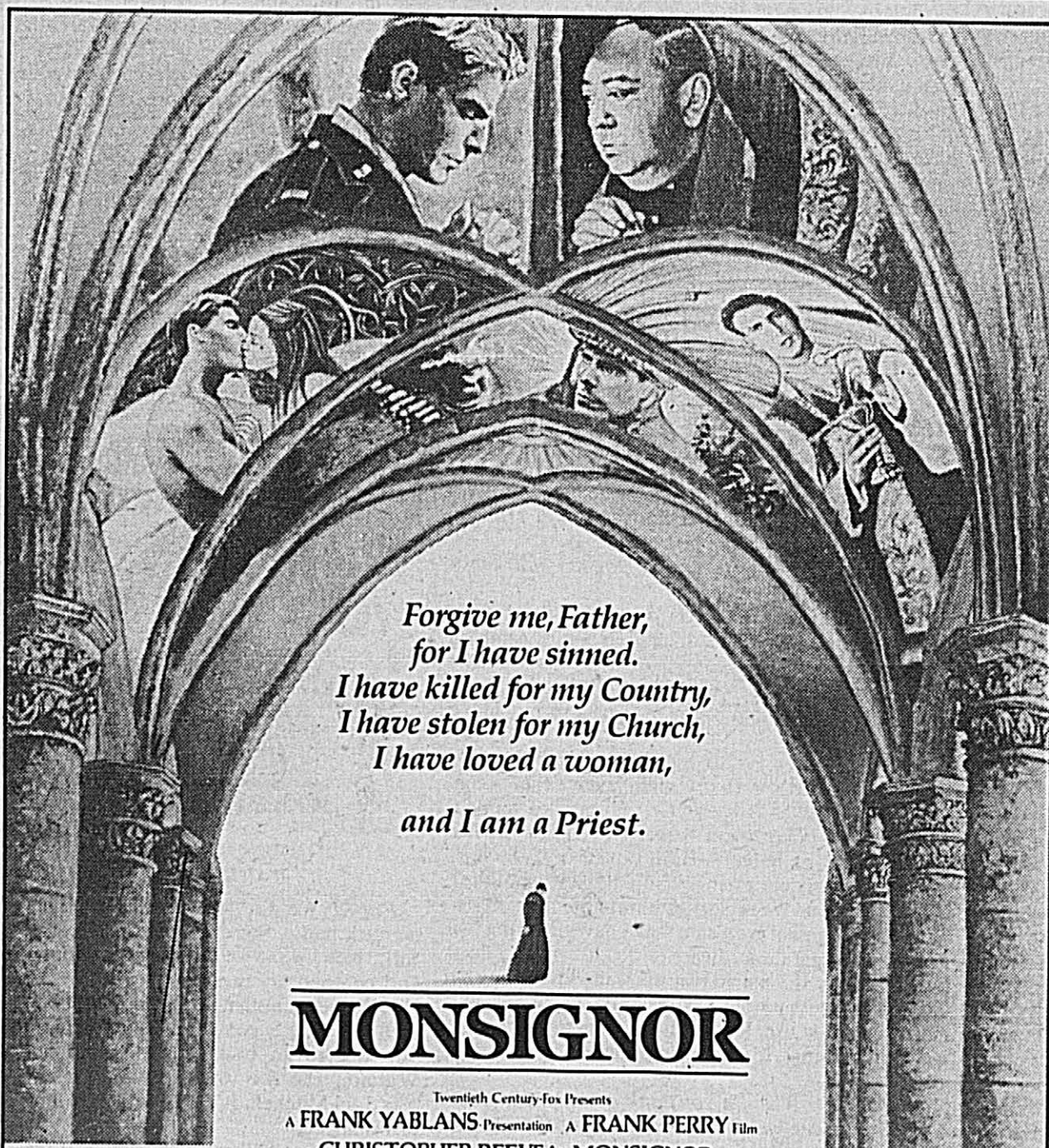
There are going to be major changes that we both see coming up in the next year. But we're both committed to the joy we get out of doing what we do. In one way or another we'll keep doing it.

Barbara: We'd like to see where it takes us rather than going somewhere.

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Sincere and effusive thanks go out to this week's Supplement production crew. These special human beings number amongst their ranks such colossal giants of future Dally fame the following: Peter (Kooty) Kuitenbrouwer, Tony Munt Chuckter, G. Pierre Goad, Susan Keys, Suzy Goldenberg, Maira Ambrose, Thalia Biklas, Chris Cavanagh, Paula Slepniwicz, Brian Topp (o the mornin'?), Debbie Libbman, Christine Chin, John Davis Bidwell, Jeff (so vital for moral support and thanks for the heads) Reusing

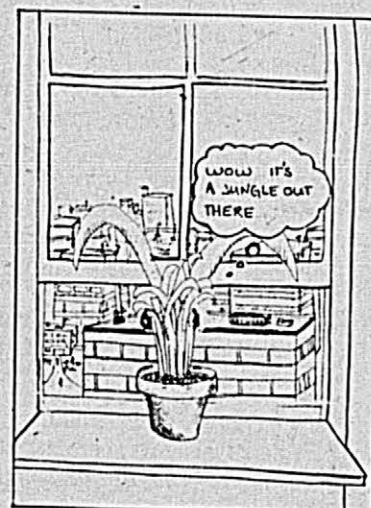
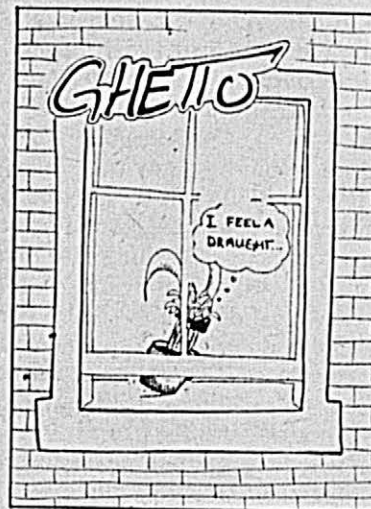


starring
GENEVIEVE BUJOLD FERNANDO REY JASON MILLER JOE CORTESE-ADOLFO CELI
with TOMAS MILIAN as Francisco Director of Photography BILLY WILLIAMS, B.S.C.
Music by JOHN WILLIAMS Produced by FRANK YABLANS and DAVID NIVEN, JR.
Screenplay by ABRAHAM POLONSKY and WENDELL MAYES
Based upon the novel by JACK ALAIN LEGER Directed by FRANK PERRY
Filmed in Moviecam



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Turkish film shows social upheaval

by Susan Keys

Yilmaz Güney's 1979 film *Sürü* is an uneasy mixture of styles: part National Geographic-type documentary, part family melodrama, and part political tract.

The film records the lives of a nomadic tribe of Turkish shepherds, whose patriarchal society, unchanged for centuries, is threatened by the incursions of modern industrial society. *Sürü* offers a fascinating record of their daily lives: their appearance, rituals, relationships, and domestic tasks. The film is visually exciting for North American audiences, to whom the culture depicted is entirely foreign.

Sürü also provides a glimpse of modern Turkey as the clan of herdsmen arrives in Ankara. The traditional lifestyle is doomed, and the westernized city manifests all the ills associated with the rapid emergence of a poor nation from a traditional to an industrialized society: political and bureaucratic corruption and incompetence, poverty, lack of housing and jobs, and squalid urbanization.

Güney builds his observations on the effects of social change around a story of family conflict. Shivan, the son of the clan patriarch, Hamo, was married off to the daughter of their hereditary enemy. The alliance between Shivan and his wife Berivan has not had the desired result of thawing relations between the warring clans. Berivan also has proven unable to bear living children, a fact which virtually ostracizes her in a society where woman's most important



role is that of mother.

Berivan's infertility reinforces Hamo's belief that she is a curse to his tribe. After the death of her third child, Berivan ceases to speak. Her silence is the only means of expressing her revolt in a society based on unquestioning obedience to the patriarch, and female subservience.

The clan sets out by train to bring the herd to the Ankara slaughterhouse. The sale of their animals is the tribe's only chance for survival, and Shivan's last hope of finding medical help for the ailing Berivan. The results of the trip are tragic: the herd, depleted by illness and the extortion of corrupt railway officials and other functionaries, is worth nowhere

near the human and financial toll exacted by the trip to Ankara.

Güney places his record of the effects of social change in a highly political framework. He inveighs against fascism, imperialism, and political repression generally. The closest *Sürü* comes to making a coherent political statement is the introduction, in the latter stages of the film, of a youth spouting rote marxism. It is unclear whether this idealistic teenager is to be taken as seriously articulating a political philosophy which offers some hope of salvation for modern Turkey.

Despite its unevenness, and any difficulty North American audiences may have in adjusting to the parameters of the alien culture it depicts, *Sürü* opens a fascinating window on an unfamiliar world.

It is also just short of miraculous that the film was made at all. There are enormous technical obstacles to making movies in Turkey, where even film is obtainable only with difficulty, at highly inflated prices, or on the black market. Güney

student songs to create a vivacious and humorous atmosphere which came across in the McGill Symphony's rendition. The various sections of the orchestra worked well together — in particular, the quieter and more romantic second theme in the strings sang out.

This work was followed by Haydn's *Symphony No. 96, 'The Miracle'*. This piece calls for a smaller orchestral force than the Brahms, and the music is more delicate in character. Thus, the various voices in the orchestra are more exposed, and this made for some nervous playing. There were problems of intonation and co-ordination which marred several of the string entries, but these corrected themselves as the music progressed.

The second half of the program consisted of a concertgoer's favorite: *The Pastoral Symphony* by Beethoven. This work is a showcase for the horn and woodwind sections which,

also wrote and directed *Sürü* in absentia, from prison, where he was serving a sentence for the murder of a judge. The press release accompanying the film goes to considerable lengths to demonstrate that this charge was trumped up, a result of Güney's history of political radicalism, and unpopularity with Turkish authorities. Güney has since escaped from prison. His latest film, *Yol*, shared the Palme D'Or for best film at the 1982 Cannes festival with Constantin Costa-Gavras' *Missing*.

Sürü is showing at L'Autre Cinéma, recently opened on the site of a mercifully-defunct porno palace. L'Autre Cinéma offers a variety of interesting recent films and reruns, in French, or the original version with French subtitles.

Sürü, a film by Yilmaz

Güney. Directed by Zeki Okten. In Turkish with French subtitles. (French title: *Le Troupeau*). Showing nightly at 9:00 until October 21 at L'Autre Cinéma, 4872 rue Papineau, near Beaubien.

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McGill S.O. promising

by Peter Tannenbaum

The McGill Symphony Orchestra, under the direction of Richard Hoenich, launched a new season with an ambitious program presented to a capacity crowd last Friday night at Pollack Concert Hall. Judging from this first concert, this season promises to be an exciting one.

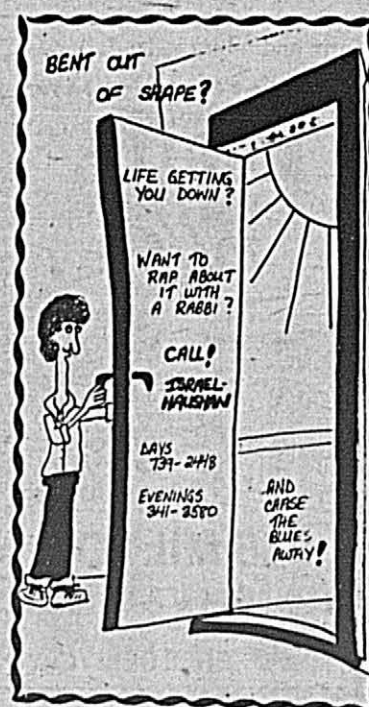
This year Hoenich, who is also principal bassoonist of the Montreal Symphony Orchestra, takes over from Uri Meyer as chef d'orchestre. Stepping into Meyer's shoes will be a big task for the new maestro, but so far he is doing an excellent job. Under his direction the McGill Symphony is sounding more like a professional ensemble.

The concert began with the *Academic Festival Overture* by Brahms, a work not often performed. It was written in acknowledgement of an honorary doctorate degree conferred upon Brahms by the University of Breslau. In it the composer used several German

student songs to create a vivacious and humorous atmosphere which came across in the McGill Symphony's rendition. The various sections of the orchestra worked well together — in particular, the quieter and more romantic second theme in the strings sang out.

This work was followed by Haydn's *Symphony No. 96, 'The Miracle'*. This piece calls for a smaller orchestral force than the Brahms, and the music is more delicate in character. Thus, the various voices in the orchestra are more exposed, and this made for some nervous playing. There were problems of intonation and co-ordination which marred several of the string entries, but these corrected themselves as the music progressed.

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Comedy revives old clichés

by Sherif Atallah.

As the film, *My Favourite Year*, purports (referring to the last words of actor Edmund King,) "Dying is easy, comedy is hard." The film reflects the difficulty of comedy through its indulgence in used comedy, yet as a whole, the film comes out as a nice, light package of familiar, if predictable, entertainment.

The story itself, spans a week in the year 1954 in New York City where our sometime-narrator, Benji Stone (Mark-Linn Baker), is a television writer for the *Comedy Cavalcade* program. This particular week, the special guest is

none other than Benji's (and everybody else's) hero — matinee idol, Allan Swann (Peter O'Toole).

The trouble with Swann, though, is that the only time he's sober and responsible is as a character in his old films, so that the star of the TV show, King Kaiser (Joseph Bologna) is screaming for a replacement. After sticking up for Swann, Benji learns that Swann has become his responsibility at the expense of his career, whereby if Swann screws up while under his keep, Benji's job takes a "Swann dive."

O'Toole plays his role with a sense of British flair, as he portrays the elegant, suave and rambunctious image of his character convincingly well. O'Toole seems thoroughly amused with his own role, and this prevents his ever developing the serious and deeper side of his character, which is a victim of the illusion of the Hollywood star system.

In one sense, any indulgence in serious drama revolving around pathos would not suit the film, but in another sense the lack of dramatic indulgence dilutes the emotional impact of certain scenes where we are made to feel sorry for the

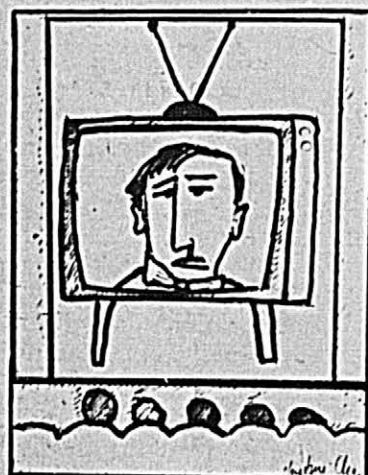
Swann character.

Joseph Bologna also stands out in the cast in his portrayal of the macho, obnoxious TV star who from time to time reveals his brave and sensitive side. The character's lines create a dichotomy within the character, but Bologna does a good job of making him believable.

The actor who stands out above the rest however, is screen-newcomer, Mark-Linn Baker. His sincere, bubbly, baby face goes through a continual series of facial expressions which reflect his endless efforts of giving life to his character. Although he borders on overacting in one scene (where the O'Toole character is attempting to scale down a building with a fire hose), he ascends the confines of the script, especially at times when the comedy is predictable.

In using a 50's comedy show as its main setting, the screenplay (by Norman Steinberg and Dennis Palumbo) cannot in effect escape certain comic clichés, whether in the form of punch lines, situations or physical slapstick. The fact is however, that Steinberg and Palumbo are overly dependant on recycled humor, even if they do create some original lines and situations that are adequately funny.

Although the film advocates such modern customs as living together, it remains archaic in its treatment of women. Hollywood continues to restrict women as the girls of men. We see this when the Swann character, a ladies' man, philosophically advises the young, impressionable Stone character to give a "headstart" to the woman he loves, since it has been his worldly experience



that all women like the feeling of being chased.

Even with all its conventionalities, the film works. This is a slightly new and improved package of the light, slick entertainment, which we have come to expect from the makers of Hollywood.

McGILL REDMEN FOOTBALL FEVER

Catch It!



Friday, Oct. 22, 7:30 pm
Bishop's vs McGill
at Molson Stadium

Bellini opera big bust

by Peter Tannenbaum

Music-lovers were recently treated to a production by L'Opéra de Montréal of *Norma* by Vincenzo Bellini (1801-1835), as the first in a series of four operas being presented this season by the company. Montrealers were given an opportunity to enjoy a spectacle of drama and music of one of the most popular works on the opera circuit.

Norma, represents the pinnacle of the short career of the Sicilian composer, Vincenzo Bellini. It contains some of the most beautiful melodies in the operatic repertoire, and is especially well-known for the aria 'Casta Diva'. Richard Wagner, the great German opera composer, wrote of this work: "Of all Bellini's creations, *Norma* is that which unites the richest flow of melody with the deepest glow of truth." This work is unusual in that it features two women's voices. The mezzo-soprano, normally of secondary importance, is of equal musical and dramatic weight to the usual tenor and soprano leads.

The key word describing the mood of the opera is anger. Norma, sung by soprano Olivia Stapp, is the high priestess and oracle of the Druid war-god Irminsul. In order to protect her secret lover, the Roman proconsul Pollione (sung by tenor Edgar Stiván), she has continuously advised submission by the Druids to the Romans, much to the displeasure of Oroveso, her father and chief of the Druids (Canadian bass, Don Garrard). When she discovers that Pollione plans to abandon her for a young priestess named Adalgisa, (Québécoise mezzo, Gabrielle Lavigne) Norma hits the roof. In depicting Norma's anger, Bellini employs very difficult melodic embellishments, which make the part of Norma one of the most demanding of romantic opera literature.

Adalgisa finds out about Pollione's unfaithfulness to Norma, and turns against him. She joins with Norma in two extraordinary duets in the second act which are highlights of the opera. In these duets, the two women proclaim their bond of friendship.

Musically, the performance of *Norma* by L'Opéra de Montréal is certainly worthy of praise. Conductor Alfredo Silipigni, did an admirable job of directing his musical forces, both on stage and in the orchestra pit. The two soprano leads were excellent, as was bass Don Garrard. Stiván, however, was weak in his presentation of Pollione, and received a cool reception from the audience.

If one could simply sit back and enjoy the music without having to pay attention to the set and staging, then one would probably have enjoyed this production more. However, the poor staging and ludicrous set design destroyed the tension inherent in the emotionally charged

ed music and dramatic libretto. The sets, consisting mostly of large papier maché rocks, looked like something out of the Flintstones. Representing the forests of ancient Gaul was an abstract tree on the right side of the stage which appeared to be constructed of stretched bubble-gum, spaghetti and glue.

The mise-en-scène was so ineffective that Norma's cry of agony when she raised her knife to slay her children — a highly-charged moment — brought guffaws from the audience. The staging for the chorus was stiff and predictable. Together, the set and staging badly detracted from what would otherwise have been a good performance.

m.s.o...

in this performance, were outstanding. The horn solo by Joan McLaughlin in the fifth movement was particularly impressive. On the whole, the brass section was excellent — it blended well with the other sections of the orchestra, and when its members were called to the fore they performed admirably.

Most of the credit for this good showing should go to Hoenich who had a relatively short period of time in which to prepare this program. The professionalism with which he approaches his work was demonstrated in the high quality of the performance.

Meeting

Supplement staff meeting at one of the clock this Friday in the year of our lord? nineteen hundred and eighty-two in the offices of the Daily. Coffee and doughnuts will not be served.

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ONEG SHABBAT

Hillel

6:00 p.m., Fri
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CANCELLED

Meal
\$3.75

REMEMBER THE LAST TIME?
Well, we're having another one.

The NEWMAN STUDENTS' SOCIETY

COFFEE HOUSE

Sat. Oct. 23rd 8 pm (after supper)
at the Newman Centre
3484 Peel St.

A mere 50¢ for refreshments and a great time
All proceeds go to charity

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7:00 am - 3:00 am
(FRI & SAT)

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FREE DELIVERY

Classified

Ads may be placed through the Daily Ad office, Room B17, Student Union Building, 9 a.m. to 5 p.m. We must have your ad by 11:30 a.m. in order for it to appear the next day.

McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.

McGill Faculty and staff: \$3.00 per day. All others: \$3.50 per day.

The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

Apartment to share with female (Americana Latina si posible, para intercambio de inglés y español), 6-1/2 furnished, \$150 including heat, 482-6661 after 9 p.m. weekdays, days weekends.

Apartments to rent. 1575 Summerhill, five minute walk to school. Short term lease. Two bedrooms, \$370 per month. Water Tax included. 935-7274.

Immediate sublet in student's ghetto! 1-1/2 bright, clean, beautiful view. \$215 - water tax, heating, hot water included. Call 286-0543 on weekend 23-24 Oct.

2 minutes from campus. Available immediately. 5-1/2 apt. to share with female. \$252 a month. Pay reduced rent for remaining days. Phone Nancy at 845-9768 anytime.

2-1/2 Apartment to Sublet. Now 'til June 1983. 4221 l'Esplanade, No. 203. Beautiful location across from the mountain. Call after 7:00 p.m. 286-0302.

Apt. for Rent. 3-1/2, bright, balcony, bay windows. 5231 Park Ave. Phone 274-6219 (eve. & morn.) 392-4637, 392-4483 (day) ask for Victoria or leave a message.

1-1/2 Apartment - \$190, heat, water, ELECTRICITY INCLUDED. 539 Prince Arthur (1 block from campus). 6 month lease available. Call Mike 286-0896 anytime.

352 - HELP WANTED

Amateur Entertainment sought for Downtown Restaurant-Bar. Cash prize to best performance. If interested in participating, call 274-9417, 1-5 p.m. or 933-7985.

354 - TYPING SERVICES

Quality Typing. I.B.M. Selectric. Meticulous care taken with your theses, term paper, resumes, etc. Downtown area. Rush rates available. 934-1455.

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356 - SERVICES OFFERED

Visiting American Student with teaching experience, seeks position as children's tutor in partial exchange for learning French: Live-in (?); Salary negotiable; Going to London in 1982. Leave message at 487-2184. Jim Wahlig.

Educational Research Services: 75,000 topics - footnotes and bibliographies - Allow 2 weeks for delivery. We specialize in originals. Call 387-2435 or 487-7700.

Quality Downtown Haircuts for McGill students. From \$9.00. Call Gino or Robert at 844-3309.

361 - ARTICLES FOR SALE

Black metal desk to sell. Almost new, 24 x 45 inches. Call 845-8517 at night.

Computer for sale. Texas Instruments. Includes rf-modulator, video chess commande module, manuals and accessories. Purchased six months ago, hardly used. Original total cost \$625 plus tax. Asking \$400. Phone 365-8808 after six.

Aloe Vera Products. Complete Health and Beauty Care, for men & women, the Natural Way. Try our weight loss Nutritional Diet, Money-Back Guarantee - OR BE A DISTRIBUTOR. 4814 Bessborough, Ste. 1. Tel.: 484-1243.

For Sale: 10-speed bicycle (CCM); Pioneer 8-track tape player; Hitachi AM-FM digital clock-radio; canvas tent; bookshelf (5 ft. high-teak wood); hammock. Call: 931-6883.

Second year computer science books, Harvard Encyclopedia (in 21 vols.), Sofa set, 4 pieces. Bedroom set, coloured T.V. with stand, coffee table, dinner set, etc. Please phone mornings until 11 a.m. and after 7 p.m. 651-5118.

Low Prices - moving sale. Furniture - all household items. Open house - phone 843-4619. E.g. double bed \$50, sofa \$15, air conditioner \$50, chairs \$5 each.

Kitchen table with 4 chairs - \$60.00, humidifier (apartment size) - \$50.00, crock-pot (slow cooker - approx. 5 litre size) - \$35.00, toaster - \$15.00 or BEST OFFERS. Call 849-2743. Downtown area.

365 - WANTED TO BUY

VAN HALEN concert: one or two good tickets wanted. Call John at 259-3389 between 7:00 to 10:00 p.m., all day weekends.

367 - CARS FOR SALE

1975 Malibu 97,000 ml. Runs well but rusting. Snow tires, \$250.00 O.B.O. Ph. 849-1024.

370 - RIDES

Two people seeking ride to Ottawa on weekends. Would like to leave Friday evening and return on Sunday. Willing to share gas. Please call 286-0260 (evenings preferably).

372 - LOST & FOUND

Found 1 jacket in Gerts on Thurs. 10-14-82 - Call 286-0374.

If anyone finds or has found a brown suede purse around campus (stolen Friday night), please call me at 282-1831. I desperately need my I.D.!

Lost - Red McGill copy book in S.B.B. 3rd floor lounge. Notes to consumer behavior. Call Jennifer 286-0681 after 8 pm or before 8 am.

374 - PERSONAL

DEAR A.A., "Wanting to turn you loose!" Please recommunicate as soon as possible. With my sincerest love, M.W.

Dave & Ken, I'll be at the D.U.'s "Tie One On" Party, Saturday night across from the gym. Miss you, Amy.

Hey P2!

LMCYSH and

INWLU always.

WYCM? Please Sammy, please!

Rina: Promise not to gape or mumble in your presence anymore. Bill

Lorena: Thanks for the helping hand and for the talk. Things are looking up now. Basil.

383 - LESSONS OFFERED

Have you ever wanted to play piano, guitar, violin, trumpet, the gong, anything! We have fine, patient teachers at reasonable rates. Call M.U.S. 392-4367.

Vous êtes intéressés à des cours de piano, flûte, guitare, etc... Plusieurs étudiants en musique donnent des cours à des prix raisonnables. Appeler M.U.S. 392-4367.

English Tutoring Service. Private tutoring sessions. "At home" tutoring available. Proofreading, English translations. 3465 Côte des Neiges, No. 52, Montreal. Tel.: 933-8106.

Sign Language classes by Mackay Centre. Beginner, Intermediate, Advanced I. \$40 for ten weeks; Starts week of October 31. Phone 482-0500. Larry Medwetsky.

CLIP THIS AD

LET US PREPARE YOU FOR THE Dec. 4 LSAT OR THE JAN. 29 GMAT

- Each course consists of 20 hrs of instruction for only \$140.
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Classes for the Dec. 4 LSAT in Montreal, Nov. 18, 20, 21 and for the Jan. 29 GMAT in Montreal, Jan. 7-9

To register call or write: GMAT/LSAT PREPARATION COURSES P.O. BOX 597, Station A TORONTO, ONT. M5W 1G7 (416) 665-3377 in Montreal call (514) 286-4005 Course for the Dec. 11 GRE in Toronto Dec. 4, 5

AEROBIC DANCE FITNESS classes now open in the Currie Gym Dance Studio. Monday & Wednesday, 10:00 a.m. - 11:00 a.m., 8 weeks, \$45.00 for full-time McGill students. \$56.00 for general public. To register call 272-2971.

Guitar lessons Jazz, Folk, Classical. All levels. Ross MacIver 843-3240.

385 - NOTICES

Enjoy people, dancing but you're not into disco? Why not try Modern Western Square Dancing. A Verdun club is starting classes this month. Info. 631-5288.

Attention Students. Why go to the Hyatt Regency? Have Continental breakfast (1 egg, toast, coffee, home fries) \$1.00 at Johnny's Hide Away, 481 Sherbrooke W., next to the Hotel Sherbourg.

Caribbean Students: Donations of cakes and pastries are required for cake sale, Friday October 22nd. For information see notice in B15 or call Carol (286-9915).

International Students' Assoc. General elections 82/83. Oct. 22, 1982. Polls Union Bldg. B-15. All member organizations must submit their membership lists prior to day of election to C.R.O. Bahram Massoudi at Students' Society office. Please vote.

COPING FOR COUPLES: Are you juggling grad school and a relationship? Problem solving and negotiation skills group designed specifically for you. Thursdays, 4-6 p.m., November 4th through November 25th, Powell Student Services Bldg. Room 205. Co-led by Emy Benjamin, Counselling Service and Chris Ferguson, Chaplaincy Services. Sign up: 392-5118.

Nick Kranjevic please call The Daily Ad Office 392-8902.

The McGill Lebanese Students' Association invites all Lebanese students and the friends of Lebanon to a general meeting to be held Thursday October 28th at 5:00 pm till 7 pm in room 310 at the Student Union Bldg.

Charming cottage to rent by month or season in St Adolphe d'Howard: near skiing area Morin Heights; 2 bedrooms, heated, phone. 484-8391.

This Friday night come party at GARDNER HALL 9:30 pm - 2 am. Music, light show; all legal beverages. 3925 University, October 22. Past the orange weebie hut!

Seeking willing female heads of hair to be cut by advanced student stylists for the minimal fee of \$5.00. Tuesday and Wednesday after 17:00 hours only. Estetica, 2195 Crescent. For appointment 849-9231.

Charming cottage to rent by month or season in St Adolphe d'Howard: near skiing area Morin Heights; 2 bedrooms, heated, phone 484-8391.

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McGILL REDMEN FOOTBALL FEVER



Friday, Oct. 22, 7:30 pm
Bishop's vs McGill
at Molson Stadium

BREAKAWAY WITH THE HOCKEY REDMEN



SAT., OCT. 23rd 7:30 pm
McCONNELL WINTER STADIUM
HAPPY HOUR 6 pm

STUDENTS' SOCIETY APPLICATIONS

are hereby extended for the following appointed positions:

PROGRAM BOARD CHAIRPERSON

The Chairman of the Program Board is responsible for ensuring that the Board's functions are carried out. The Program Board is the coordinating body for Welcome Week, Winter Carnival, Red & White Revue, the Speakers Program and most major concerts on campus. These events are co-sponsored by the Dean of Students Office and the Students' Society.

STUDENTS' COUNCIL COMMITTEES

Food & Beverage Committee

Student-at-Large
(2 positions)

Executive Director Selection Committee

Student-at-Large
(1 position)

"General Application" forms are available from the Students' Society General Office, Room 105 of the Student Union, 3480 McTavish Street. Completed applications must be submitted to Leslie Copeland, Operations Secretary, Students' Society General Office, NO LATER THAN 4:30 P.M., THURSDAY, OCTOBER 21st, 1982.

Bruce M. Hicks
Chairman
Nominating Committee

Today

Centre for Developing Area Studies

The Food Economy of Central America and the Caribbean. "Nicaragua: The Agrarian Reform and Basic Food Production" Speaker: Mr. Jaime D'Avila Be (Embassy of Nicaragua). 12 noon. Macdonald-Harrington Building, Room C103E.

Synchro Practices/Tryouts

6 p.m. WESTON POOL 555-B Sherbrooke, St. West (Corner Aylmer). All interested swimmers welcome... Coach Gerry Dubrule 392-4544.

South Africa Committee

Meeting today at 4:30 in room 310.

Political Science Students' Ass.

Prof. John Shingler will speculate on the future of the South African Republic today in Leacock 425. The topic of discussion is entitled, "South Africa: Will it adapt or die?" The time is 12 noon, and the coffee is free.

Winter Carnival

Meeting cancelled today.

AIIESEC

Meeting - If you're not involved yet come to suite 416 in the Union Bldg. Thur. Oct. 21st at 4 pm.

Thursday Forum

"The Bible and The Educated Believer: Can the two meet?" 12:00 - 1:30 Yellow Door, 3625 Aylmer Street. Bring your own lunch. Soup and coffee available.

The German Students' Assoc.

Usual "Stammtisch" at the Cafe Prag, 1433 Bishop St. Relax in a European atmosphere (over a glass of wine!). Hear or speak Deutsch. We're there from 9 pm on so join us.

Deputy Returning Officers

Everything you NEED to know about being a DRO... a crucial meeting will be held today Room 107, Union Bldg, at 4:00 p.m. Be there - If any problem, leave a message for the CRO at the General Office.

Ski Team

Dryland training at 5:00, general meeting at 6:00 in G20, Arthur Currie Gym.

Community McGill

Find out about gaining experience at the meeting for all members and anyone interested in working in the office. Please come tonight at 6 pm to room 408.

Samurai Karate

McGill Karate Samurai Club meeting tonight at 7:00, Currie Gym, Rm. G20.

Film Society

McGill Film Society and the Women's Union present *Hester Street* directed by Joan Micklin tonight at 8 pm in Leacock 132. Admission is \$1.50.

Project Ploughshares

The guerilla mime theatre workshop, sponsored by the Newman Centre, will take place tonight at 7:30 pm, at the center.

McGill Christian Fellowship

Scavenger Hunt, everybody welcome, 7:00 pm S.U.B. B-107, followed by Cool-Aid and homemade cookies.

Gay and Lesbian McGill

Wear some old clothes, because tonight is PAINT BY NUMBERS NIGHT! (to make club banners). If you can, bring a small paint brush and/or some latex paint (any color).

Voice Recital - CBC/McGill

Soprano Kathleen Battle with pianist Lawrence Skrobacs present songs of Purcell, Schubert, Mozart and Fauré. Free tickets from CBC, 1400 Dorchester E from 9-5 and, if any left, at box office after 7 pm. Info: 392-8224. Concert begins at 8 pm in Pollack Concert Hall.

Dept. of Anthropology

Presents Prof. M. Bisson, Dept. of Anthropology, McGill Univ., on the topic: *One Million B.C. and Beyond: Images of Archaeologists and Cavemen in Popular Films*. Today, Leacock 738, 16:00 - 18:00.

NEXT WEEK, OCT 25 - 29

"Bring a friend"

2 FOR 1 LUNCH SALE

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* Sorry, lunch only, not supper.



Chabad House
3429 Peel

An evening with an Israeli Political Journalist

******* MATTI GOLAN *******

** Author of the controversial book, "The Secret Conversations of Henry Kissinger, Step-by-Step Diplomacy in the Middle East."
 ** Matti is the chief diplomatic correspondent and columnist with Ha'aretz.

**AT ARTS BLDG. 150
 ON THURS., OCT. 21ST
 AT 7:30 P.M.**

Sponsored by Hillel Student Society/
 Canadian Zionist Federation

FREE MIME WORKSHOP



PROF. RALPH ALLEN

of

Concordia University will lead
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 participating in Disarmament
 Week on campus.

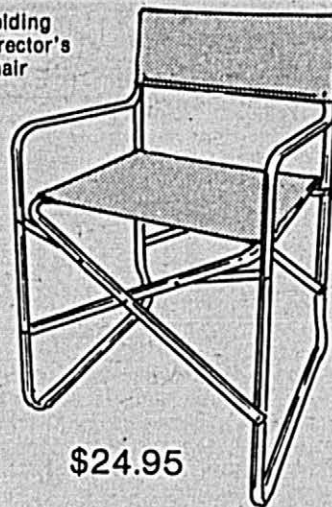
Thurs. Oct. 21st 7:30 p.m.
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OCTOBER PUB

**Friday, October 22nd
 8:30 p.m.
 Union Ballroom**

**HAPPY HOUR
 8:30 - 10:00
 Half Price!**

**Admission:
 McGill Students: only \$1.00**

Electrifying music by: **Night Moves**

A courtesy of: La Brasserie Labatt Limitée

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